DOCUMENT RESUME

ED 104 176 FL 006 854

AUTHOR Quinn, Terence; Wheeler, James
TITLE Listening Comprehension in the Foreign Language Classroom. CAL-ERIC/CLL Series on Languages and Linguistics, No. 16.
INSTITUTION ERIC Clearinghouse on Languages and Linguistics, Arlington, Va.
PUB DATE May 75
NOTE 38p.

EDRS PRICE MF-$0.76 HC-$1.95 PLUS POSTAGE
DESCRIPTORS Applied Linguistics; *Language Instruction; Language Skills; *Listening Comprehension; *Listening Skills; Psycholinguistics; *Second Language Learning; Surface Structure; Teaching Methods; *Verbal Communication

ABSTRACT

This paper suggests that language teachers reconsider their approach to listening comprehension, as recent studies seem to indicate that listening is not a passive but a highly active skill. The importance of listening comprehension as an independent skill is stressed in the first section, and principles of speech processing from which the suggested approach is derived are outlined in the second section. A final section presents practical examples in French of suggested techniques. (Author/AM)

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Series On

Languages & Linguistics

16

LISTENING COMPREHENSION IN THE FOREIGN LANGUAGE CLASSROOM

Terence Quinn and James Wheeler

FL00 6854

ERIC Clearinghouse on Languages and Linguistics
Center for Applied Linguistics
1611 North Kent Street
Arlington, Virginia 22209

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Monash University

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Introduction

For many years, the skill of listening comprehension in foreign language learning has tended to be both neglected and misunderstood. Because listening comprehension was often regarded as a "passive" skill, little was done to foster it in any specifically identifiable way; it was simply assumed that, given the "passive" nature of the act of listening, the skill would somehow just develop. Recently, however, some writers have begun to question these views. Belasco, drawing on wide experience with NDEA Institutes, came to a startling conclusion:

> At the end of the 1960-61 Penn State Academic-Year French Institute, I was rudely jolted by the realization that it is possible to develop so-called "speaking" ability and yet be virtually incompetent in understanding the spoken language. (1971, p. 3)

The same phenomenon has been analyzed by Postovsky, who described in the following terms the problem to which he addressed himself in his doctoral dissertation:

> After extensive study of a foreign language, students still experience marked difficulty in understanding a native speaker, while displaying considerable fluency in communicating among themselves. (1974, p. 231)

At the same time, recent work in psycholinguistics has highlighted the very great complexity of the act of listening comprehension and has shown that listening is a highly active process.

It is thus appropriate for the language teaching profession to reconsider its approach to listening comprehension. The purpose of this report is to point to directions which this reconsideration might take.

In this introductory section, we shall stress the importance of listening comprehension as an independent skill; the second portion of the paper will outline the set of principles from which we derive our approach; and the final section will present some practical examples in French of some of the techniques we suggest.

There are strong grounds for believing that listening comprehension should be emphasized as an independent skill in its own right, worth pursuing for the sake of the manifest rewards which high achievement in this area will bring. Few would argue with the proposition that foreign language learning is ultimately justified by the possibility it affords of experiencing living contact with a foreign culture. For those who can understand the spoken language, this contact takes on a particularly striking and authentic dimension. Comprehension of the spoken language opens up the possibilities of listening to radio and TV programs in the foreign language and of attending foreign films with a far greater depth of appreciation than one would otherwise have. Films, radio, and TV programs must surely be numbered among the important cultural documents of most societies in our age: the student who can listen perceptively to a news program such as "France-Inter," or even to the publicité of Europe I is in contact with the living reality of French culture and with the daily preoccupations of the French in a way that no course about French culture can possibly match.

Perhaps the ultimate experience of contact with the foreign culture is the face-to-face encounter, the experience of speaking to a member of the foreign community, asking him questions about what matters to him, and being able to understand his replies. If we can hold out the possibility of this reward to our students, we are doing them a great educational service and offering them something which is at the heart of our professional endeavors. At the same time we can appeal to the people-centered concerns of students seeking "relevance." This is the basis of our claim that listening comprehension is an extremely important independent skill, badly in need of re-emphasis in the contemporary foreign language curriculum. If, by our neglect of the listening comprehension skill, we deny our students these possibilities, we are simply asking to be assigned to that particular graveyard reserved for what our students perceive as useless and irrelevant disciplines.

A simple anecdote might effectively illustrate what immense opportunities for cross-cultural contact are lost if we do not provide proper programs in listening comprehension. In Paris, one of the authors was recently asked to act as a go-between for a young Black American girl who was interested in making contact with French speaking Africans. She had many questions to ask Africans of her own age about their attitudes and problems, their sense of their African identity, their experiences in Europe, their attitudes toward Black Americans, and so on. In the encounters which were arranged, the American girl was able to formulate her questions and comments in good French, but was not able to understand the replies of her African peers, all of whom spoke standard French with only a slight accent. Thus communication broke down and had to be pursued much less effectively through an interpreter. Had the young student been capable of coping with spontaneous French speech, the encounter would have been a much more enriching experience.

Principles

Before establishing a theoretical framework for our approach to listening comprehension, we should make one important general point about the fields of contemporary research to which we will be referring. Given the present state of development of linguistics and psycholinguistics, it is not reasonable to expect these disciplines to offer detailed and specific guidelines to a pragmatic pursuit such as language teaching. Although there are many areas of doubt and controversy on even the most basic questions, we can nevertheless draw from these fields what might be called a minimal set of principles. There are certain fundamental concepts about how speech perception operates and how it is acquired, and from these one can draw some consequences for the design of pedagogical programs. It is our purpose now to examine briefly these principles and their consequences.

Operation of Speech Processing

Trying to condense and systematize what little is known about how speech perception mechanisms work is a daunting task. One is tempted to endorse the pessimism of Smith (writing about the related questions of speech, writing, and the learning of reading):

> The current state of enquiry into all aspects of these questions...may reasonably be characterized as a welter of preconceptions, misconceptions, and general confusion. (1974, p. 762)

In a recent survey of research, a distinguished group of psycholinguists tells us, in similarly depressing terms, that "our knowledge of sentence-processing heuristics is at present rudimentary," and that "almost every aspect of sentence recognition remains unsettled despite the experimental attention that the problem has recently received" (Fodor, Bever, and Garrett 1974, pp. 361 and 373). Despite this gloom, however, one can still make use of some highly general concepts, and it may be helpful at this point to summarize them before discussing them in detail.

1. Speech perception is influenced not only by the operation of a systematic psycholinguistic processing mechanism but also by less systematic emotive factors.

2. Speech perception is an active process of decision-making at several inter-related levels.

3. The processing of speech is not determined by the external contribution of auditory input alone, but also by the internal contribution of the hearer's previous knowledge and "set" toward what he expects to hear.

In analyzing the act of speech perception, one can distinguish the contribution of two separate factors, or rather of two sets of factors. It is clear, on the one hand, that the language user has at his disposal, "in his head," a highly complex and systematic psycholinguistic sentence-recognition mechanism. It is equally apparent, on the other hand, that the successful operation of this mechanism is greatly influenced by relatively unsystematic "emotive" variables such as motivation and attention. Much recent work in psycholinguistics has been directed toward exploring and speculating about the nature of the speech recognition device, while relatively little attention has been paid to the less systematic emotive variables. It may seem somewhat trivial to point out the distinction between the two, but it has important consequences for pedagogical programs, as will become evident.

While no one can be sure of exactly how the speech recognition mechanism works, the process is obviously an active one. It is probably best characterized as a decision-making process: the hearer must make decisions about what sounds he is hearing, what words these form, what they mean, how they are grouped into larger syntactic and semantic units. He must, in other words, make decisions that can be characterized in linguistic terms as phonological, lexical, syntactic, and semantic.

Having made this point about the kinds of decisions the hearer must make, one must immediately sound a note of caution. It can be very misleading to apply a purely linguistic model to a complex psycholinguistic process and to assume that the parameters of an adequate linguistic model are exactly parallel to those of a model of psycholinguistic processes. Some early speculations by generative grammarians tended to make such an assumption. Currently, the dominant theory of generative grammar postulates separate levels of phonological, lexical, syntactic, and semantic operation: it would be most misleading to assume that these levels are similarly separate in terms of psycholinguistic processes. In specific terms, one must reject any idea of the hearer's proceeding in almost linear fashion, working from decisions about which phonemes he is hearing in a sequence, to decisions about how these combine into words, then making decisions about how these words combine syntactically, and finally (or perhaps in parallel fashion) attaching a semantic interpretation to the whole. Rather, it is more appropriate to envisage a complex network of inter-related decisions, all capable of influencing each other; a semantic decision, for instance, may thus determine a phonological one by narrowing the range of sounds that could possibly occur in a given context. Thus, to take a highly over-simplified and schematized example, if the hearer is aware of "animals" as the central theme of an utterance, and has processed a speech input to the point of /kæ/, it is probably the semantic element which influences him to "hear" the next segment as /t/ rather /p/ or some other possible phoneme. The picture must of course be very much more complex than this, but the principle is clear, and is very well summarized by Fodor, Bever, and Garrett:

> The speaker-hearer's decisions about the phonetic analysis of the input are sensitive to his hypotheses about its lexical, syntactic, and semantic analysis. In fact, it is plausible to suppose that decisions at every level of analysis are subject to feedback from decisions at higher levels as well as feed-forward from decisions at lower levels. (1974, p. 280)

The hearer of speech, then, is engaged in a very active process of decision-making. The speech comprehension mechanism is probably best envisaged as a process of formulating hypotheses about the character of the auditory input (at the various levels indicated above), then revising and refining successive hypotheses until a best hypothesis is chosen in the light of all the information (phonetic, lexical, syntactic, and semantic) available.

It is important to stress that, when we speak of "all the information available," we are referring not only to auditory input, but also to any other information at the disposal of the hearer as a result of his own experience and background. The latter type of information is crucially important, as has been shown in psychological studies of the phenomenon of perceptual constancy or perceptual "set." (Details of this research may be found in Neisser 1967.) This concept refers to the fact that we process inputs and "perceive" them in such a way that they conform to expectancies built up from our previous experience, even when the objective character of the input may deviate markedly. In gross but not entirely misleading terms, we hear what we expect to hear. Our background knowledge of what we are likely to hear is thus very important in determining successful comprehension. Once again, it is clear that the hearer's contribution is an active one.

It is appropriate at this point to summarize what we have been saying in the form of a very simple model.

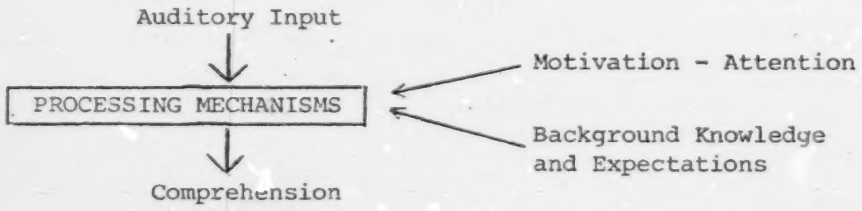

Fig. 1: A schematic model of speech perception

In our model, we deliberately enclose the "Processing Mechanisms" in a black box, in order to highlight the fact that we are dealing with a system about whose detailed methods we know little. An important consequence of this view will soon become clear.

Having established a very general picture of how the processing of speech occurs, we turn now to the central question of how the processing of speech is acquired. How, in other words, does the learner learn to do whatever he does in comprehending speech? How, specifically, can foreign language students learn to comprehend the spoken language?

Acquisition of Speech Processing

In approaching such questions, we are now more clearly in the area of our basic professional preoccupations. We are, in fact, asking the fundamental question: how is any second language skill acquired? In the specific area of listening comprehension, a study of our professional literature reveals that there are two basic approaches to answering this question; we shall call them the skill-training approach and the skill-development approach. While the dichotomy is particularly clear in the field of listening comprehension, it should be stressed that the distinction can be applied equally to all foreign language skills.

Skill-Training Approach

The skill-training approach relies essentially on a specific model of a learning process. It specifies the operations that the learning organism is assumed to perform in exercising the skill and claims that the organism can be trained in the performance of these procedures. If it is asserted, for example, that there is at some stage of speech perception a process of phonetic decoding largely determined by prior semantic and lexical analysis, then the skill trainer would try to isolate this process and give the learning organism specific practice in this one operation. Successive practice in such specific operations would be assumed to lead to acquisition of the total skill. Perhaps the most familiar example of such skill training is the technique of auditory discrimination with phonemic minimal pairs, where the learner is trained to choose between such pairs as the French c'est ma rue /sɛmaRy/, "that's my street," and c'est ma roue /sɛma Ru/, "that's my wheel." This phonemic discrimination task is assumed to be part of the perception process, and therefore should be practiced as a separate operation. Practice with a succession of these specific separate operations would then, presumably, lead to acquisition of the total skill.

It should be clear that, in view of what has already been said about the speech perception process, we reject such a view. In language learning, when we speak of a "learning organism," we are speaking of a human student, a complex personality with a mind whose functioning remains largely a matter of mystery. And when we speak of listening comprehension, we are speaking of a vastly complex mental process about which we have very little certain or detailed knowledge. We see no reasonable alternative to such a mentalist view, even though it is difficult for us to admit this. In our model, we enclosed the

"Processing Mechanisms" in a black box for just this reason. Once one studies the complexity of the speech perception process, the atomistic approach of skill training begins to look very simplistic indeed.

A skill-training approach to language learning was characteristic of the audio-lingual era. While few would now subscribe to the psychological assumptions about learning theory that lay behind audio-lingualism, one still finds evidence in our professional literature of a tendency toward the skill-training approach: a perusal of the Rivers (1971) and Belasco (1971) papers highlights the dichotomy we have been suggesting.

Skill-Development Approach

If we reject the skill-training approach, what is the alternative? What, in other words, do we understand by a skill-development approach?

The attempt to answer these questions leads us to an entirely different conception of language learning, and indeed of any form of human learning. This conception was suggested in the remarks about psychology and linguistics at the beginning of this section, and it is now appropriate to explore its implications in some detail. The conception of language acquisition we are referring to was expounded, not without controversial effect, by Chomsky in his now-famous remarks to the 1966 Northeast Conference (Chomsky, 1966); the same ideas were further clarified in Chomsky's BBC discussion with Stuart Hampshire (Chomsky and Hampshire 1968), and their effect is evident in the writing of language learning researchers influenced by Chomskyan mentalism (e.g., Dulay and Burt 1973). It will be recalled that Chomsky's view in his 1966 paper was largely negative, in the same way that some of our previous remarks have been negative. As Chomsky put it:

> I am, frankly, rather skeptical about the significance, for the teaching of languages, of such insights and understandings as have been attained in linguistics and psychology....It is difficult to believe that either linguistics or psychology has achieved a level of theoretical understanding that might enable it to support a "technology" of language teaching. (1966 p. 43)

The implications of this view, however, are not entirely negative. While we do not know <u>how</u> language learning takes place, we know that it <u>does</u> take place, given the proper conditions. And the crux of the matter is in this question of the proper conditions. The Chomskyan view throws a great deal of the burden of learning "back into the learner's head," beyond the control of the teacher. We do not know how the learner acquires a language skill, but we do know that, for learning to take place, a great deal of real language input must activate the learner's innate learning capacity. And

this is precisely what remains within the control of the teacher: the creation of the necessary environment without which the learner's acquisition mechanisms cannot function. This was exactly the view expressed by Chomsky in his BBC interview:

> My own feeling is that from our knowledge of the organisation of language and of the principles that determine language structure one cannot immediately construct a teaching programme. All we can suggest is that a teaching programme be designed in such a way as to give free play to those creative principles that humans bring to the process of language-learning, and I presume to the learning of anything else. I think we should probably try to create a rich linguistic environment of the intuitive heuristics that the normal human automatically possesses. (1968 p. 690)

The same view is implicit in the statement in which Dulay and Burt summarize the implications of their research into children's acquisition of second language syntax:

> At this point, our knowledge of the language acquisition process tells us that exposing the child to a natural communication situation is sufficient to activate his language learning processes. (1973 p. 256)

The essence of our view, then, lies in this matter of creating a "rich linguistic environment." We cannot control and train the mental processes by which a student acquires skill in listening comprehension. But we can control the environment in such a way as to maximize the possibility of the skill's developing, by whatever means the learner's capacities provide. We can provide optimal conditions to allow the learner's acquisition processes to develop. This is essentially what we mean by a skill-development approach.

We can make this point of view much clearer if we refer to the general principles of speech perception set out earlier and to the simple model we derived from these. It will be recalled that we stressed the <u>active</u> character of the speech processing mechanisms and claimed that, while the exact nature of these mechanisms is not known, they are clearly influenced by such nonsystematic factors as motivation and by the background knowledge and information which the hearer brings to the situation. We cannot directly intervene to train the processing mechanisms, but we can intervene indirectly, by providing a rich and appropriate input, by maximizing the hearer's background knowledge and expectancies, and by strengthening motivation. All of this is <u>indirect</u> intervention, aimed at providing the optimal environment to enable the learner's capacities to develop. We shall now consider in turn each of the levels of intervention we have cited, before returning to convert our model of speech perception into a model of pedagogical procedures.

Levels of Intervention

Audio Input

The nature of the audio input--the kind of listening comprehension material we use in class--is obviously crucial. It is essentially this that constitutes the "rich linguistic environment." One should always aim at using authentic audio materials--audio documents that fulfill an actual communication function in the foreign culture. An obvious example is a taped radio program. It is not possible to list here actual instances and sources of such material, but many readers will be familiar with them. Teachers who spend time in a foreign country will, of course, have ample opportunity to tape radio programs, and these are probably the best audio documents to use. Apart from these, many foreign governments make available tapes and recordings derived from radio programs. The French government radio and television services, for instance, make available on inexpensive records such excellent series as Paroles de France and Vivre à Paris. The cultural services offices attached to various embassies and consulates are probably the most useful source of information on these. Nelson and Wood, in Radio in Foreign Language Education, provide an exhaustive list of audio possibilities and sources (1975).

Why do we insist on the importance of authentic audio materials? They are, after all, likely to be most difficult since, being intended for "native" consumption, they make no concessions to the problems of the foreign learner. Despite this manifest obstacle, there are several compelling reasons for introducing our students to authentic material as soon as possible. Authentic speech--and this is what we ultimately want our students to understand--has specific characteristics that are seldom reproduced in the "doctored" speech of pedagogical materials: there are redundancies, hesitations, interruptions, ellipses, and the special phonological modifications of rapid speech, all of which can make the language sound quite different from the careful speech of classroom materials. In French, for instance, rapid speech in which the "e caduc" is constantly dropped sounds completely different from careful speech, and even familiar words become unrecognizable. From a negative point of view, absence of frequent early exposure to the "deviancies" of normal speech is probably part of the explanation for the gap between speech proficiency and comprehension ability that has been highlighted particularly by Belasco (1971). From a more positive point of view, we need not be too fearful of exposing even our beginning students to the so-called irregularities of normal speech. Human language learning mechanisms have a powerful capacity to cope with a quite massively "distorted" input: the child acquires the grammar of his native language from exposure to just such a deviant input, represented by the normal speech he hears around him, with all its irregularities and distortions.

To be linguistically rich, then, the audio input should be authentic. In addition, one must stress the motivational advantage of authentic

materials. Much of the language material currently available on tape programs is obviously pedagogical and nonauthentic, and our students are quick to detect and reject the artificiality of such programs. What is obviously "phony" is hardly likely to inspire interest. Conversely, material that is linguistically and culturally authentic is far more likely to capture the interest of our students. We can hope for much more positive motivation if we offer students material that presents "real" people using "real" language to communicate about "real" issues and situations. The motivational power of authentic audio documents represents an important advantage, which we consider sufficient compensation for their level of difficulty.

It may well be objected that we are underestimating the obstacles presented by authentic audio documents. It would be unrealistic to try to use completely authentic excerpts at the earliest stages of language programs, but there are several other points to be taken into consideration. [*Ed. note:* for an alternative viewpoint, see Nelson and Wood, p. 2.] There must, of course, be a stage where learners use virtually nothing but the materials which Belasco, in a valuable distinction, has characterized as "contrived" (Belasco 1969 and 1971), i.e., materials especially designed for pedagogical programs. Yet, even at this stage, teachers should try to choose materials that approximate authenticity. Once the stage of contrived materials has been passed, one can begin to introduce authentic documents in a modified, transitional form. By this we understand the process of taking a document such as a radio interview and "doctoring" it in such a way as to make it more accessible to the students, while preserving its essentially authentic character. There are several techniques that can be used to accomplish this goal, and they will be illustrated with specific examples in the final section of this report. The need to "doctor" the input may, of course, occur at any level of teaching. A radio debate may be chosen for classroom exploitation because it is of great interest to the students; if, at the same time, it is of very great difficulty, it may well need to be modified in one of the ways to be illustrated later.

Preliminary Help

We pass now to a consideration of a second level of intervention, that of maximizing the hearer's background knowledge and expectancies. Most teachers are aware of the need to provide some form of preliminary help to the students before they tackle any listening exercise. It will be recalled that we emphasized the crucial contribution to speech processing made by the hearer's background knowledge and expectancies. In the light of this analysis, the "preliminary help" provided becomes crucial, and it should be made as full and varied as possible. It is precisely such preliminary help that creates expectancies in the learner's mind and provides him with a rich array of background knowledge available for use in the decision-making process of perception.

It is standard procedure to provide a vocabulary list to the student before he listens to an audio extract. This is a valuable procedure, since we have seen that decisions at the lexical level can influence decisions at other levels such as the phonological and syntactic. Study of such a list provides the hearer with a store of lexical information and expectancy that can be drawn upon by his speech-processing mechanisms. A similar point can be made about another familiar technique (to be illustrated later), that of having the learner study "basic sentences" before tackling the audio document. Such basic sentences should represent a simplified version of material to be heard later in the audio excerpt, while still preserving the basic syntactic arrangement of sentences to be heard. Once again, such a procedure provides the learner with background information and expectancy on the syntactic level, and this will be available at any stage and level of the later decision-making and hypothesis-information process of speech perception.

The importance of preliminary help on the semantic level should be equally clear. Provision of such help can take many forms, but probably the most useful is a brief introduction by the teacher, possibly in English, to the theme of the audio document to be heard. A great deal can be achieved by a sensitive teacher in such a brief introduction: he can not only indicate the theme and basic content of the document, but he can also relate this theme to the interests and preoccupations of his students. This is important for motivation, which will be discussed in more detail later.

Other techniques of preliminary help may be more controversial. Sometimes we have provided students with a complete written transcript of the audio document, to be studied before listening to the tape, and occasionally to be used while listening to the tape. Many teachers react negatively to the idea of using transcripts in listening comprehension learning. The traditional argument against such a procedure has been that it reinforces dependence on graphic signals as an undesirable prop to listening and undermines any possibility the student may have of learning to rely on the ear alone. While there is some truth in this claim, we do not find the argument sufficiently powerful to warrant the total negation of written scripts. Particularly with very difficult audio documents, provision of a script for preliminary or concomitant study may be the only means of ensuring that minimal segmentation of the input will take place at the lexical and syntactic levels. Such minimal segmentation is a sine qua non of comprehension: if the student is totally unable to segment the auditory input into words and phrases, no comprehension can occur. The choice may thus be between a somewhat artificially constricted processing (due to reliance on a printed script) or no processing at all. In such cases, we would defend the occasional use of scripts as a temporary measure designed to reduce the complexity of the processing task.

Motivation

We turn now to our third level of intervention, the factor of motivation. As we have pointed out, although we do not see motivation as an intrinsic part of the speech mechanism process, it is clear that it does influence the operation indirectly: we listen most attentively and most effectively when we are interested in what is being said. Some aspects of motivation have already been mentioned. We claimed that the living reality of authentic documents was likely to inspire the interest of our students. We also pointed out the need for the teacher to introduce the content of any audio document in such a way as to make it relevant to the concerns of his students. Indeed, one very strong argument for finding a means of access to radio programs in the foreign language concerns motivation: radio programs treat such a wide range of topics--social, political, economic--that it even is possible to choose material directly related to the interests of individual students.

There are other means of increasing student motivation. We are convinced that students bring far more concentration to a listening exercise when it is listening for a purpose. That is to say, we should always try to present audio materials in a goal-directed way, so that listening to them leads up to a specific task. We listen best when we have to do something with the information we are to receive.

One can assign two different kinds of tasks as the outcome of a listening exercise: the task can be either language oriented or not. What we are calling language-oriented tasks are familiar to all teachers, and might well be similar in form to some of the exercises we suggest as preliminary help: filling in, from the tape, words omitted from a printed transcript; answering, in speech or writing, straightforward questions on the content of the document; writing brief résumés; transcribing certain crucial sentences.

Nonlanguage tasks (or perhaps tasks that are not specifically language oriented) are probably far more important in motivating students and making their listening purposive. By a nonlanguage task we mean an assignment that uses the audio document as a starting point for something else, e.g., a discussion on certain interesting ideas. For instance, if a class beyond the beginning level is to listen to a radio discussion on road safety, then one makes this part of the preparation for a class discussion on road safety problems. The assignment of such a task treats the audio document essentially as a vehicle for ideas. This, we believe, is crucial. Our instructions to the students should not be in terms such as: "Listen to this document so that you can do a language exercise on it," but rather: "Listen to this document because there are interesting ideas in it worth talking about." This is something of a paradox: we want our students to develop a language skill, but it may well be that we will best achieve this goal by forgetting about language form and concentrating on the content. This, after all, is the essence of a

natural communication situation. We would contend that much foreign language instruction is ineffective precisely because it never approaches a natural communication situation and never allows students to do more with the language they acquire than to complete language exercises. By emphasizing the content of audio documents rather than their language form, we are moving away from this undesirable state of affairs.

Students should listen carefully several times to an authentic audio document. The best way to achieve this is to focus attention on the ideas and issues raised in the document. The point will become clearer if we analyze two types of nonlanguage tasks we have found useful. One is simply a discussion of what is contained in the audio document. What the speakers and participants say may be the starting point for a discussion on some topic of current interest. Here again, access to current radio programs has immense advantages, because lively controversial topics can be found discussed in radio programs: women's lib, abortion law reform, racism, problems of youth, etc. Using such a program, the teacher would expect his class to take part in a discussion that included such questions as: Do you agree with speaker X? What is his point of view? Why does he say this? What assumptions is he making?

Obviously, only the most advanced classes could tackle such topics in the foreign language. For this reason, we do not reject the possibility of such "content" discussions taking place in English, or perhaps in both languages, with the teacher using the foreign language and the students using English. Such a practice is sure to seem controversial to many, but we feel that it can be justified. If we are to respect our students' intelligence and encourage them to use foreign language material for a purpose other than language learning, i.e., if we are to use the language as a vehicle for ideas, then we must be ready to allow a certain amount of discussion in English. The reward in motivation is well worth the price of methodological revisionism.

The second kind of nonlanguage task that can be assigned uses the audio document as a basis for a contrastive cultural analysis. The teacher asks his students to listen critically to the excerpt so as to be able to answer such questions as these: Would this kind of discussion be heard in our culture? If not, why not? How would this theme have been treated in our culture? What differences would there be?

In this context, radio advertisements (French examples of which are provided in the final section) can be a very valuable source of discussion, leading to such questions as these: Are these products advertised on radio in our culture? If not, why not? Are they advertised in the same terms as similar products in our culture? What words and ideas occur that would not be used in such advertisements here? The same sort of contrastive cultural analysis can be fruitfully applied to many radio programs. One of the documents we

include is a short interview with a French nurse. This could lead to a discussion of whether the issues the nurse raises are equally important in the United States, whether nursing is an underpaid profession here, too, whether relationships with doctors represent a problem, whether American nurses view their profession in the same way as this French nurse, etc. It should be noted that such questions are frequently open ended, and this has an important consequence, since it allows the students to make a contribution as valid as that of the teacher.

Having now discussed intervention at the levels of input, preliminary help, and motivation, it is appropriate at this point to return to our simple model of speech processing, to re-express it as a model of pedagogical procedures, incorporating the factors we have discussed.

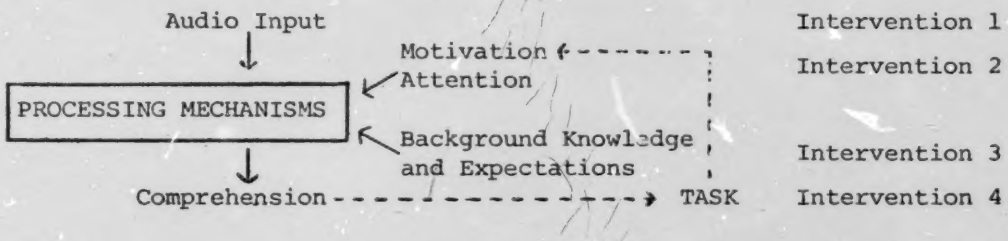

Fig. 2: Pedagogical exploitation of an audio document

The broken lines we have added represent the effects we wish to create by means of the interventions we have suggested: choice and modification of an appropriate input (Intervention 1); preliminary help to increase background knowledge and expectancies (Intervention 3); various steps to maximize motivation (Intervention 2), the most important of these being the provision of a task (Intervention 4) to make the comprehension purpose-oriented.

Our conception of a skill-development approach should by now be clear. We have done nothing to train the student in specific constituent stages of speech processing. Rather, we have intervened indirectly to provide optimal conditions allowing the learner's "intuitive heuristics" to operate.

We should stress that, although we have said little about the actual listening to the audio document, this must remain central. Motivating measures and preliminary help lead up to this, and the subsequent task leads back to it. The whole point of our interventions is to ensure that the student will listen several times to the document, with as much success as possible. This is the essence of the pragmatic approach which we have called skill development. We claim that successful performance of listening comprehension activities

will lead to generalized ability. If we can ensure that the student regularly reaches the point of hearing a piece of authentic speech with understanding and interest, then, over a period, he will develop proficiency in the skill of listening comprehension.

We began this monograph by suggesting that listening comprehension should be emphasized as an independent skill, important in its own right. While this is true, we should also stress the possibilities of integrating a listening comprehension program with other aspects of the foreign language curriculum, according the emphases and orientation of teacher and students. It is possible to use the same basic material, e.g., a lengthy radio interview, for listening and reading activities: one moderately short segment may be chosen for intensive audio exploitation according to the model we have proposed, and the full text used as reading material. Audio documents can also provide suitable preparation for conversation classes and for writing practice. The emphasis we have given to exploiting the content of authentic audio documents highlights the possibility of integrating such material into courses where content rather than language is the essential element--culture and civilization courses, or area survey courses. Those who choose to break the foreign language curriculum up into specialized modules or "mini-courses" will readily integrate audio material into these; a unit on French theatre, for example, will easily accommodate interviews with actors and directors. In the context of individualized instruction programs, a solid program of listening comprehension offers very promising possibilities. Provided with the sort of "rich linguistic environment" we have outlined, students who want to concentrate on this specific skill should be able to reach a high level of proficiency.

The approach we have outlined represents a move away from total teacher control of the learning process. We are suggesting that the teacher's essential role is that of creating the conditions for successful learning to take place. We emphasize the teacher's methodological procedures much less than the linguistic environment, the learner's motivation and interest, and his own learning strategies. Specifically, we have stressed the need to introduce a dimension of authentic communication and to create a situation where interested and motivated learners are brought into contact with one aspect of the living reality of the foreign language. What we have suggested is no panacea, but simply an attempt to apply to the foreign language classroom certain insights into the language-learning process that are beginning to emerge from recent studies of this very complex phenomenon.

Practical Examples

This section is designed to illustrate, with French examples, some of the techniques discussed in our introductory section. Although the examples deal with French audio documents, the techniques

are, of course, applicable to comparable material in any language. It should be stressed that a written transcription of an audio document greatly distorts the reality and authenticity of the original. For this reason, some readers might wish to work with the original materials we discuss. Either author will be pleased to fill any requests for tapes or cassettes of the excerpts. (Write c/o Monash University, Victoria 3168, Australia.)

1. Modification

Interview One

This example illustrates the technique of modifying an authentic document while still preserving its essentially authentic character. The document is a radio interview with the singer, François Hardy. The section chosen for modification is enclosed in brackets. The modification consists of rewriting the interviewer's words to simplify them and to clarify the logical structure of the interview; at the same time, the modifed questions provide preliminary clues to the syntactic and semantic structure of the singer's replies. This technique assumes the availability of a native speaker (or at least a speaker with a near-native accent) to record the modified replies, and of tape-splicing facilities to "dub in" the modified questions.

A. Original Interview

Nous interviewons Mademoiselle Françoise Hardy. Quand avez-vous débuté dans la chanson?

--J'ai débuté il y a à peu près huit ans.

Et comment vous êtes-vous mise à la chanson?

--J'aimais beaucoup les...la chanson, j'aime toujours d'ailleurs beaucoup la chanson, et euh...j'ai commencé à faire des chansons avec une guitare que mon...que mon père m'avait offerte parce que j'avais été reçue au Bac. Et puis...euh...à la suite de ça j'ai passé des auditions en, en...dans des maisons de disques...euh...sans connaître personne, d'ailleurs, enfin uniquement en regardant dans un annuaire des téléphones...euh...quelle...euh...quelle...euh...maison de disques pouvait me..me recevoir.

Oui, et y a-t-il une personne qui vous ait encouragée particulièrement?

--Pas spécialement puisque ça s'est fait tout seul, disons que la première personne..euh qui m'ait engagée, qui m'ait signé un contract de disque tout de suite c'est Jacques Wilson.

Oui, avez-vous une chanson fétiche?

--Euh...il y a une chanson que je préfère aux autres, oui, il y en a deux, c'est...euh...L'amitié.....

[Comment concevez-vous votre art?

--Pour moi, ce n'est pas un art, enfin, c'est un...un hobby qui est devenu un métier mais je trouve que "art" c'est un mot beaucoup trop important...euh...

Donc vous ne considérez pas qu'il domine toute votre vie?

--Ah non, pas du tout, non.

Quelle autre sorte de musique aimez-vous?

--Euh...je connais pas grand'chose au jazz mais j'aime beaucoup les musiques...euh...symphoniques, spécialement les concertos. Mais enfin je...mes préférences sont quand même à la chanson, pas...pas à la pop musique, à la chanson.

Comme artiste de renommée internationale vous avez eu l'occasion de rencontrer beaucoup de personnages importants. Lequel ou laquelle vous a le plus impressionnée?

--C'est pas la rencontre qui va m'impressionner, c'est...c'est... c'est ce que je connais de la personne. Disons que...une des personnes... euh...euh...qui m'impressionne le plus dans ce métier, c'est Georges Brassens.]

Changeons de sujet. Maintenant parmi les pays où vous avez donné des tours de chant lequel préfèrez-vous?

--Il n'y a pas de pays que je préfère. Je préfère la France, parce que c'est là où je suis née, et c'est là où je me sens mieux.

Pensez-vous un jour donner un tour de chant en Australie?

--Je sais qui'il en a été question. C'est très, très loin, l'Australie, alors...

Oui.

--J'espère, oui, que ça se fera.

Quelles qualités nécessaires sont...sont évidentes pour réussir dans la chanson?

--Dans mon cas, par exemple, c'est...euh...euh d'être arrivée au bon moment,...euh...je crois que tous les gens qui...qui ont eu du succès, c'est parce qu'ils sont arrivés au bon moment, et puis... euh...je crois que...aussi que...je suis assez fataliste et je crois que...quand on dit...euh...nul ne...nul n'échappe à son destin...enfin, bien sûr on...il faut l'aider un peu.

Et sur ces mots nous disons au revoir à Mademoiselle Françoise Hardy.

B. Modified Version

The bracketed section was modified by the interpolation of new questions, as follows:

La chanson pour vous, c'est un art, un hobby, ou un métier?

--Pour moi, ce n'est pas un art, enfin, c'est un...un hobby qui est devenu un métier mais je trouve que "art" c'est un mot beaucoup trop important...euh...

Donc vous ne considérez pas qu'il domine toute votre vie?

--Ah non, pas du tout, non.

Quelle autre sorte de musique aimez-vous? La musique symphonique, la musique pop, le jazz?

--Euh...je connais pas grand'chose au jazz mais j'aime beaucoup les musiques...euh...symphoniques, spécialement les concertos. Mais enfin je...mes préférences sont quand même à la chanson, pas... pas à la pop musique, à la chanson.

Qu'est-ce qui vous impressionne quand vous recontrez un personnage important?

--C'est pas la rencontre qui va m'impressionner, c'est...c'est... c'est ce que je connais de la personne.

Et dans votre métier il y a une personne qui vous a beaucoup impressionnée?

--Disons que...une des personnes...euh...euh...qui m'impressionne le plus dans ce métier, c'est Georges Brassens.

Interview Two

This example illustrates a technique of input modification similar to the previous one. This time an entirely new set of questions is interpolated into the interview, again for the purpose of providing the student with clearer clues to the syntactic and semantic structure of the replies. The original is taken from a lengthy "Radioscopie" interview with an explorer who had gone into unknown parts of Borneo.

A. Original Version

Quelle a été votre première rencontre, car vos amis vous ont lâché et vous avez fait...euh...ce trajet seul ensuite?

--M'ont lâché, non, non, non, c'est pas ça. J'avais un excellent ami là; d'ailleurs, j'en parle dans le livre, qui était Dominique Reboulot,

qui m'a lâché bien malgré lui parce qu'il était malade. Je ne sais pas combien il pesait au départ, il devait peser 75 kilos ou un peu plus peut-être, et lorsque...lorsqu'il a été oblige d'arrêter le voyage il en pesait 43 je crois. Alors là, ma foi, il y a pas de problème, c'est...c'est pas un lâchage.

Mais quel est le problème de la solitude dans ces cas-là, car ce doit être affreux de se sentir dans...dans cette jungle, dans ce désert presque...peuplé?

--Oui, quand on est pas habitué à cette solitude, c'est très pénible, et euh...c'est...

Ç'est la solitude qui est le plus pénible, sans doute?

--Ah, c'est certainement la solitude qui est le plus pénible; c'est d'ailleurs, c'est le moral en fait; tant qu'on a le moral ça peut aller, on trouve toujours quelque chose à manger, parce qu'on a le moral.

Ca a duré combien de temps?

--Euh...je pense--je ne peux pas vous dire exactement; j'avais pas de...j'avais...je notais pas tout ça; ça a dû durer une quinzaine de jours, une vingtaine de jours, à marcher dans la forêt seul, enfin à marcher, perdu...

Sans recontrer âme qui vive?

--Ah non, là, il y a pas grand monde.

B. Modified Version

With the interpolation of the new questions, the above interview was modified as follows:

Vos amis vous ont lâché, n'est-ce pas?

--M'ont lâché, non, non, non, c'est pas ça.

Que leur est-il arrivé, alors?

--J'avais un excellent ami là, d'ailleurs, j'en parle dans le livre, qui était Dominque Reboulot, qui m'a lâché bien malgré lui, parce qu'il était malade.

Vous dites pourtant qu'il était très robuste, très fort?

--Je ne sais pas combiën il pesait au départ, il devait peser 75 kilos ou un peu plus peut-être.

Et lorsqu'il s'est arrêté, combien pesait-il?

--Lorsqu'il a été obligé d'arrêter le voyage, il en pesait 43 je crois.

Ça, ce n'est pas un lâchage.

--Alors là, ma foi, il y a pas de problème, c'est...c'est pas un lâchage.

Alors, qu'est-ce qui a été le plus pénible, la solitude?

--Oui, quand on est pas habitué à cette solitude, c'est très pénible. C'est-à-dire, c'est le moral en fait.

Pourqoui "le moral"?

--Tant qu'on a le moral ça peut aller, on trouve toujours quelque chose à manger, parce qu'on a le moral.

Et ça a duré combien de temps?

--Euh...je pense--je ne peux pas vous dire exactement; j'avais pas de...j'avais...je notais pas tout ça.

Quinze jours, trois semaines?

--Ça a dû durer une quinzaine de jours, une vingtaine de jours.

A marcher dans la forêt?

--A marcher dans la forêt seul.

Sans recontrer personne?

--Ah non, là, il y a pas grand monde.

2. Rewriting

This example illustrates a technique of a different kind. What is presented below should be understood as a preliminary stage in approaching the authentic document. The text given here is a completely rewritten version of a section of the Borneo interview. It was assumed that the original interview would present considerable lexical difficulty for the student. It therefore seemed wise to present the vocabulary in an artificial interview, derived from the ideas of the original, but simplifying its syntax. The original interview would be presented later in its undoctored form, and the students would then presumably be better prepared to cope with it.

Original Version

Non. Ils n'avaient jamais vu de blancs, alors, quel effet avez-vous produit?

--Ben...

Ils vous trouvaient beau, différent, euh, affreux?

--Euh...d'abord la rencontre a été assez, pas mouvementée, mais enfin, ils ont eu très peur, moi aussi et, euh, ils savaient pas qui était cet étrange personnage à peau blanche; pour eux dans leur petite mythologie dayak, l'Angtou, c'est-à-dire le...l'esprit, le... l'âme des ancêtres, c'est un individu blanc à peau transparent. Et d'ailleurs quand je suis arrivé au village, tous les petits enfants criaient "angtu", "angtu", quoi, il y a le fantôme qui arrive, mais alors, euh, il y avait des femmes qui rigolaient, des parents qui rigolaient, quoi, en se disant, bon, c'est une bonne blague ça.

Rewritten Version

Ils n'avaient jamais vu de blancs, alors, quel effet avez-vous produit? Est-ce qu'ils vous trouvaient beau, différent, ou affreux?

--D'abord la rencontre a été assez calme, pas mouvementée, mais enfin, ils ont eu très peur, moi aussi.

Mais pourquoi est-ce qu'ils avaient peur?

--A cause de ma peau blanche. J'étais un inconnu, un étrange personnage à peau blanche, et ils ne savaient pas qui j'étais.

Mais je ne comprends toujours pas.

--Bon, vous voyez, dans leur langue ils ont le mot Angtou, c'est un personnage dans la mythologie dayak. Angtou, ça veut dire un esprit, surtout l'âme des ancêtres. Ils croient que l'angtou a une peau blanche, même transparente.

Et tout le monde avait peur?

--Euh, quand je suis arrivé au village tous les petits enfants criaient "Angtou", "Angtou", c'est-à-dire, "Regardez le fantôme", "Un fantôme arrive".

Et les femmes avaient peur aussi?

--Ah non, je ne crois pas. Il y avait des femmes qui rigolaient, qui riaient, surtout les parents rigolaient. Ils croyaient que c'était une plaisanterie, une blague.

3. Transcription and Translation

With this example we move into the area of preliminary help, as discussed under levels of intervention. We presented the possibilities

of providing the students with a complete transcript or translation of the audio document for use either before or during listening. Because we used this interview to discuss the style of a certain kind of spoken language, we provided a complete transcript and translation. (Incidentally, this document illustrates just how different normal speech is from the conventions of written language; according to the standards of written French, a good deal of this conversation is "deviant," even though it is typical of ordinary, spontaneous speech. Once again, the written transcription is an inadequate reflection of the spoken document: what looks incoherent and confused on the written page is much more acceptable when heard in the context of an authentic speech situation.) For a class likely to find the interview difficult, a transcript and translation could be used to minimize the lexical and syntactic difficulties when listening to the recorded interview.

Transcript	Translation
Les infirmières	The nurses
--Je (ne) sais pas, j'ai surpassé cette peur que j'avais, j'ai donné plus que j'ai pu donner, euh, c'est-à-dire les soigner, leur parler, essayer de les comprendre, et enfin, surtout, leur prouver que, qu'on les aime, c'est surtout ça. Et après, je, en fin de compte c'est une expérience très enrichissante.	--I don't know, I've overcome the fear I had, I gave more than I could give, er, that is, looking after them, talking to them, trying to understand them, and well, especially, proving to them that, that someone loves them, especially. And after that, I, actually it's a very enriching experience.
--Et les grands brûlés, les grands blessés, ça fait quelque chose, mais enfin tout de même, on sait que, qu'i[ls] s'en sortiront pour ainsi dire, presque, enfin, les, les jeunes qu'i[ls], qu'i[l]s ont assez de volonté.	--And those who are badly burned, or badly injured, it affects you, but still, all the same, you know that,...that they'll pull through so to speak, more or less, well, the, the young ones, that they've got the will.
--Avez-vous pensé aux difficultés du métier, avez-vous pensé au, au peu d'argent que vous allez gagner...	--Have you thought about the difficulties of the job, have you given thought about how little money you are going to earn...
--J'estime que l'argent, n', n'a pas rentré dans ss...ligne de compte, enfin, euh, pour moi l'argent c'est qu'i[l] n'est qu'un facteur de vie, c'est tout, en fin de compte, c'est, c'est aimer, aimer son prochain, et, aimer l'être humain, euh, de toute sa...sa grandeur.	--I think that money didn't, didn't come into...it, er, for me money is only one factor in life, that's all, actually, it's, it's loving, loving one's neighbor and, loving human beings, er, with all their...their greatness.

--Croyez-vous qu'on pourrait continuer à les aider à porter leurs souffrances et leurs douleurs?

--J'ai bien peur que...non, parce qu'à un certain moment on arrive à...

--Etre insensible.

--Mais enfin c'est, ce n'est pas profond.

--Et les rapports avec les médecins?

--I[ls] sont assez froids mais enfin ils sont très...mais je trouve très sympathiques dans l'ensemble.

--Alors vous n'êtes pas déçue par votre contact aussi bien... qu'les infirmières, les médecins?

--Ah non, non, non, j'ai eu des infirmières très gentilles, qui nous expliquaient bien, qui nous encadraient, des médecins, c'est pareil, ils prenaient le temps de nous expliquer, euh, les cas, tout ça; c'est formidable.

--Et les malades?

--Au début, j'étais timide, parce que tout de même faire quelque chose devant une salle commune et pas savoir quoi dire puis après vous savez au fur et à mesure, euh: "Bonjour madame, vous avez bien dormi? Vous avez vu le temps?" Enfin, choses banales, m'[ais]enfin tout de même, on leur adresse la parole, on leur parle et c'est formidable, elles vous répondent, ou alors elles répondent à côté, mais enfin elles ont vu que vous intéressez à elles, ça c'est formidable.

--Do you think that you could keep on helping them to bear their sufferings and their pain?

--I'm really afraid...not, because at a certain moment you become...

--Insensitive.

--But it doesn't go very deep.

--How about your relations with the doctors?

--They're quite impersonal but they're...but I think they're very nice on the whole.

--So you aren't disappointed by your contact...with nurses and doctors?

--Oh no, no, no. I've had very nice nurses, who explained things very well to us, who were in charge of us, it was the same with doctors, they took the time to explain, er, the cases to us, and all that; it was terrific.

--What about the patients?

--At the beginning I was shy, because after all, having to do something in a public ward and not knowing what to say then after you gradually learn, er, "Good morning, did you sleep well? Have you seen what the weather is like?" Well, commonplace things but all the same, you're talking to them, you're speaking to them, and its terrific, they answer you or they miss the point, but still they've seen that you're interested in them, it's terrific.

--Et les contacts avec les hommes, sont-ils plus faciles ou plus difficiles?	--What about contacts with the men, are they easier or harder?
--Oh plus faciles...bien, ils sont beaucoup moins...exigeants que les femmes. Enfin, euh, j'ai remarqué, euh, les hommes, bon, c'est disons...que c'est à la bonne franquette, très courtois, très gentils, euh, c'est formidable ça. En fin de compte vous êtes une copine pour eux, mais, euh, j'[ai]...jamais eu d'ennuis.	--Oh easier...well, they're much less...demanding than women. Well, er, the men, er I noticed er, the men, well let's say...that they're easy-going, very polite, very nice, er, it's terrific. Actually you're a friend to them, er, I've never had any problems.

4. Basic Sentences

This section illustrates the familiar technique of providing "Basic Sentences" for study before the audio document is heard. The number and complexity of the preliminary sentences would depend on the level of the class. The sentences provided below are fairly numerous and simple, for use with a college-level beginning class. The essential principle is that the preliminary sentences should "break down" the complex syntax of the original into a simpler form, while preserving the vocabulary. The audio document is part of a radio report of Parisian reaction to the death of General de Gaulle.

Original Version

Aujourd'hui les Parisiens ont eux aussi rendu hommage au général de Gaulle. Ils se sont rendus par milliers au secrétariat particulier du général de Gaulle avenue de Breteuil pour signer l'un des registres de condoléances. Des inscriptions que l'on peut lire témoignent de l'émotion et de la tristesse de la foule anonyme des Parisiens parmi lesquels se mêlaient de nombreux provinciaux. Dans cette foule notre reporter Claude Boulanger, le micro à la main.

Basic Sentences

Aujourd'hui les Parisiens ont rendu hommage au général de Gaulle.

Ils se sont rendus au secrétariat particulier du général de Gaulle.

Le secrétariat du général de Gaulle se trouve avenue de Breteuil.

Les Parisiens s'y sont rendus par milliers.

Mais c'est une foule anonyme.

De nombreux provinciaux se mêlaient à la foule.

Au secrétariat il y a deux registres de condoléances.

Les Parisiens ont signé les registres de condoléances.

On peut lire les inscriptions.

On sait que tout le monde est très triste.

Les inscriptions témoignent d'une grande émotion.

Claude Boulanger est aussi dans la foule.

C'est un reporter.

Il tient un micro à la main.

5. Summary

A further type of preliminary help is the provision, either orally or in writing, of a summary of the contents of the audio document. The following summary might be made of the interview with the nurse given previously:

Vous allez entendre une interview d'une infirmière, une jeune femme qui travaille dans un hôpital. Elle parle de ses expériences, pour elle très enrichissantes, surtout quand on essaye d'aimer les malades, de comprendre leurs souffrances. Pour elle c'est le métier qui compte, l'argent a moins d'importance. Les médecins et les autres infirmières, elle les a trouvés tous très gentils, très sympathiques. Elle parle aussi de ses contacts avec les malades eux-mêmes. D'après vous, qui sont les plus difficiles à soigner? Les femmes? Les hommes? Ecoutez attentivement.

6. Cloze Technique

This illustrates a technique that can serve either as a "prop" to be used while the student is listening to the audio document or as a subsequent language task. It is a modification of the "cloze" technique, i.e., providing a transcript with certain words missing, to be filled in by the student. Teachers who feel that the provision of a full transcript demands too little effort of their students might consider the possibility of using such incomplete transcripts. The example given below is taken from the Borneo interview mentioned previously.

Original Version

Vous pensez que tous ces gens sont gentils parce qu'ils ne sont pas encore contaminés?

--Euh...gentils...quand je dis gentils...Par les modes...

...c'est qu'ils me plaisent; ça, c'est strictement personnel comme appréciation--euh...ils sont moins touchés que d'autres pays que j'ai pu visiter avant.

Mais comment êtes-vous accueilli dans ces cas-là?

--On est toujours très bien accueilli. Il y a une chose qui est extraordinaire...

Vous ne faites pas peur?

--Non alors au contraire, au contraire. Les gens sont très fiers de vous héberger, de vous garder chez eux, très fiers et très contents aussi.

Deleted Version

Vous _____ que tous ces gens sont _____ parce qu'ils ne sont pas encore contaminés?

--Euh... _____ ...quand je _____ gentils...Par les modes...

--...c'est qu'ils me plaisent; ça c'est strictement _____ comme appréciation--euh...ils sont _____ touchés que d'autres _____ que j'ai pu visiter _____.

Mais comment _____ _____ accueilli dans ces cas-là?

--On est toujours _____ _____ accueilli. Il y a une chose qui est _____...

Vous ne faites pas peur?

--Non alors _____, _____. Les gens sont très _____ de vous héberger, de vous garder _____ _____, très _____ et très _____ aussi.

7. Advertisements

Finally, we provide a set of examples of radio advertisements of varying levels of difficulty. The use of such materials was discussed under "motivation" in the context of using authentic audio documents as the basis for contrastive cultural analysis. Questions such as those found on p. 13 can be put to the students about the documents, geared, of course, to the levels appropriate to the particular class. We should repeat our warning that, especially in the case of advertisements like these, a written transcript of the audio document is a very inadequate reflection of the originals. As original audio documents, they are far more interesting than the transcripts would suggest!

A. Tom! C'est un petit cigare. Tip! C'est un petit embout. Et Tom-Tip c'est un petit cigare à fumer passionnément.

B. Pour les fêtes, avec l'after-shave Old Spice, on est sûr de ne pas se tromper. Tous les hommes aiment Old Spice. Faites-vous offrir Classic, Lime, Lavender, ou Burley. Rappelez-vous Old Spice Burley. Il y a des coffrets-cadeaux Old Spice à partir de 15 francs.

C. Eh oui, il fait beaucoup moins froid ce matin, c'est un heureux événement. Et comme pour tous les heureux événements, la société Saint-Raphaël est heureuse de s'y associer. Saint-Raphaël, apéritif rouge ou blanc.

D. Opération "dix derniers jours de l'année, Galeries Barbès". Dix derniers jours de l'année. Aux Galeries Barbès, courez vite. Dix derniers jours de l'année, aux Galeries Barbès. Dépêchez-vous. Dix derniers jours de l'année aux Galeries Barbès. Ne perdez pas un instant. Prix démarqués, sur des meubles neufs, dans tous les styles. Prix démarqués avant inventaire. Alors, immédiatement, sans perdre une seconde, dépêchez-vous, courez vite. Et n'oubliez pas. Les Galeries Barbès sont les seuls grands spécialistes de l'ameublement ouverts de 9h. a 22h,30 tous les soirs de la semaine, même le lundi. Galeries Barbès, dans toute la France: au Havre, 90 rue René Coty, et à Caen, Studio du meuble, Route de Bayeux, . . .

E. A Legé, comme dans plus de cinq mille communes de France, une succursale des Caisses d'Epargene et de Prévoyance. C'est la succursale de Legé, rue de l'Eglise, ouverte même le dimanche matin jusqu'à onze heures. Vous êtes jeune, vous allez vous marier, il est temps de penser à votre logement. Avec les Caisses d'Epargne et de Prévoyance, votre problème est simplifié. Le livret d'épargne "logement" se divise en deux temps: l'épargne, le credit. C'est un prêt à taux réduit, augmenté d'une prime d'épargne, avec un choix de durée de remboursement, entre deux à quinze ans. Que ce soit pour la construction, l'acquisition ou l'amélioration d'une habitation principale, votre solution: le livret "épargne-logement". Allez vous renseigner auprès des Caisses d'Epargne et de Prévoyance, là où est l'écureuil.

F. Lorsque le soleil couchant rougit le ciel des Charentes le maître de chai pousse le verrou des portes. Et dans la fraîcheur reposante, le cognac Hennessy prend le temps de naître à la vie. Sur le dos rebondi des fûts de chêne, les années ont inscrit leur nom, en chiffres de craie. Dans ces chais, Hennessy élève les eaux-de-vie dont on murmure qu'elles deviendront le meilleur cognac du monde. Comme la fraîcheur reposante des chais, il est des choses éternelles. Hennessy est de ces choses-là.

G. Le tiercé électronique. L'ordinateur "Weekend" calcule le tiercé avec une précision quasi-mathématique. Une autre précision: depuis qu'il calcule le tiercé dans Weekend, l'ordinateur l'a donné cinq dimanches sur huit, preuve qu'un cerveau électronique est plus précis qu'un cerveau humain. Chaque semaine dans Weekend l'ordinateur donne le tiercé.

H. Offrir ce que l'on aime ou offrir ce qui ferait plaisir, c'est là toute la question. Avec un cadeau Morange vous êtes certain de faire plaisir. Vous connaissez Django, cologne, ou lavande, mais

connaissez-vous la gamme des eaux-de-cologne Morange, parfumées au chypre, à la fougère, au citron, à la lavande? Il y a des flacons de ligne classique, et d'autres de toutes les couleurs, avec des centaines de petites bulles incrustées dans le verre. Offrez un cadeau Morange, le spécialiste des eaux-de-cologne et des eaux de toilette. Morange. Prix discrets. Tous rayons de parfumerie.

I. La montre Timex électrique vous donne l'heure, et au troisième "ticking", il sera exactement ... Ticking, Ticking, Ticking ... six heures, cinquante-neuf minutes,quarante-sept secondes. Timex électrique, la montre qui donne la précision électrique, la montre qui fait "Ticking, Ticking et Ticking". Timex électrique.

J. Il n'est pas trop tard pour faire tranquillement vos achats de Noël si vous profitez des nocturnes des Magasins du Louvre. Un magasin agréable, un accueil sympathique et des prix-cadeaux, aux nocturnes du Louvre. Ce soir, lundi, mardi, mercredi et juedi soir, le Louvre est ouvert jusqu'à vingt-deux heures.

K. Comment répondre "oui" à l'heure de l'apéritif sans boire d'alcool? Djisky Dry. Comment accepter une tournée générale et repartir d'un bon pied? Djisky Dry. Djisky Dry, le premier apéritif naturel sans alcool. Djisky Dry, à base de plantes rares, tonifiantes, aux arômes subtils. Djisky Dry est préparé avec amour, en respectant les vertus de la flore. Djisky Dry pour trinquer en toute sécurité. Djisky Dry, premier apéritif naturel, sans alcool.

L. Noël, c'est le jour où il faut dire son affection. Et pour dire son affection, il n'y a rien de mieux que des fleurs. C'est si délicat, les fleurs, tellement chaleureux. Le messager Interflora apporte à ceux que vous aimez les fleurs que vous avez choisies, et il les porte juste le jour de Noël, n'importe où dans le monde. C'est facile d'envoyer des fleurs. Vous allez chez votre fleuriste Interflora, celui qui a le messager Interflora sur sa vitrine. Vous choisissez des fleurs, et Interflora les fait porter pour vous le jour même de Noël, avec toute votre affection.

M. S'ils pensent qu'un parfum très fort, ça les rend irrésistibles eh bien, ils se trompent. Non, les femmes n'y croient pas. Moi, je ne suis pas un Playboy. Une seule eau-de-toilette me convient. C'est H pour Homme. H pour Homme, c'est pour moi, pas pour les autres. H pour Homme, c'est frais, H pour Homme, c'est discret. Je ne suis pas un monsieur parfumé. Pour les fêtes de fin d'année, j'aimerais qu'autour de moi on s'en souvienne. H pour Homme, eau-de-toilette, eau-de-cologne, after-shave, pour ceux qui refusent les parfums trop forts. Eau-de-toilette H pour Homme, 7 fr.50 et 21 fr. en atomiseur. H pour Homme.

N. ~~Je sui fou!~~ Du chocolat Lanvin! Offrez du chocolat Lanvin, le chocolat des fous de chocolat, le cadeau-chocolat qui a un succès fou. Offrez des escargots de Bourgogne Lanvin, fins, fins, fins dehors, subtilement pralinés dedans, très appréciés des gourmands. Offrez, offrez des griottes de chocolat Lanvin, de vraies griottes comme autrefois, chaleureuses, franches, délicieuses. Offrez du chocolat Lanvin, le cadeau qui a un succès fou.

O. Voici un communiqué de France-Nouvelle. Le Programme pour un Gouvernement Démocratique d'Union Populaire, présenté par les communistes, vous concerne. Il est ambitieux. Est-il réaliste? La question est posée. Gilbert Mathieu le conteste. France-Nouvelle, cette semaine, répond: il est ambitieux, parce qu'il est réaliste. Discuter et mieux comprendre les propositions des communistes, faites-le chaque semaine avec France-Nouvelle, hebdomadaire central du Parti Communiste Français. En vente chaque mardi, le numéro 2 fr.

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A theoretical discussion with a definition of four stages in listening skill; suggested listening activities for these stages at elementary, intermediate, and advanced levels; and a brief section on the presentation of listening exercises.

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A very complete treatment including a theoretical discussion of the nature of listening comprehension, an account of the differences between oral and written language, and many examples of listening exercises for classroom use.

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Basically the same treatment as in the above text, with examples in German.

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A discussion of test item types for all levels of instruction in the following areas: sound discrimination, intonation and stress, retention, vocabulary, syntax, different types of speech.

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The material in this publication was prepared pursuant to a contract with the National Institute of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their judgment in professional and technical matters. Prior to publication, the manuscript was submitted to the American Council on the Teaching of Foreign Languages for critical review and determination of professional competence. This publication has met such standards. Points of view or opinions, however, do not necessarily represent the official view or opinions of either the American Council on the Teaching of Foreign Languages or the National Institute of Education.

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